

2-9 November 2020

OPERA TRIPLE BILL

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## Il segreto di Susanna (Susanna's Secret)

by **Ermanno Wolf-Ferrari**

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## Zanetto

by **Pietro Mascagni**

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## Rita (Two Men and a Woman)

by **Gaetano Donizetti**

**Dominic Wheeler** conductor  
**Stephen Medcalf** director  
**Cordelia Chisholm** designer  
**Simon Corder** lighting designer

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Linnhe Robertson

Peter Robinson

Stephen Rose

Elizabeth Rowe

Susanna Stranders

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Martin Lloyd-Evans

Victoria Newlyn

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**Movement  
and Dance**

Victoria Newlyn

Caitlin Fretwell

Walsh

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**Combat**

Jonathan Leverett

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Aurelia Jonvaux

Johanna Mayr

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Manager**

Steven Gietzen

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**Guildhall School  
Vocal Studies  
Department**

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**Head of Vocal  
Studies**

Armin Zanner

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**Deputy Head  
of Vocal Studies**

Samantha Malk



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# Il segreto di Susanna (Susanna's secret)

Music by **Ermanno Wolf-Ferrari**

Libretto by **Enrico Golisciani**

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# Zanetto

Music by **Pietro Mascagni**

Libretto by **Giovanni Targioni-Tozzetti**  
and **Guido Menasci**

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# Rita (Two Men and a Woman)

Music by **Gaetano Donizetti**

Libretto by **Gustave Vaëz**

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## Live performances broadcast from Silk Street Theatre

Monday 2 November, 7pm

Wednesday 4 November, 7pm

Friday 6 November, 7pm

Monday 9 November, 7pm

**#GuildhallOpera**

**Dominic Wheeler** conductor

**Stephen Medcalf** director

**Cordelia Chisholm** designer

**Simon Corder** lighting designer

**May Howard-Shigeno** assistant director

**Toby Hession & Josh Ridley** assistant  
conductors

**Rin Akiyama** assistant lighting designer

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# Characters

(in order of singing)

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## Il segreto di Susanna

### Countess Susanna

Olivia Boen

(2 & 6 Nov)

Katherine McIndoe

(4 & 9 Nov)

### Count Gil

Tom Mole

(2 & 6 Nov)

Adam Maxey

(4 & 9 Nov)

### Sante (non-singing)

Brenton Spiteri

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## Zanetto

### Silvia

Ella de Jongh

### Zanetto

Jessica Ouston

(2 & 6 Nov)

Siân Griffiths

(4 & 9 Nov)

### Pimp (non-singing)

Adam Maxey

Tom Mole

### Client (non-singing)

Adam Maxey

Thando Mjandana

Tom Mole

Chuma Sijeqa

Brenton Spiteri

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## Rita

### Rita

Laura Lolita Perešivana

### Peppe

Thando Mjandana

(2 & 6 Nov)

Brenton Spiteri

(4 & 9 Nov)

### Gaspar

Chuma Sijeqa

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# Synopses

In this diverse and unusual triple bill, two comedies, differing shades of black, embrace a melancholy tale of unrequitable love.

All three pieces explore the escapist fantasies of women trapped in controlling relationships.

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## **Il segreto di Susanna (Susanna's secret)**

After a whirlwind romance, Gil and Susanna have been married. The jealous Gil insists that she remains at home unless in his company.

Susanna arrives back from a rendezvous where she has made a secret purchase. She has nightmares that her husband has been following her.

Gil is convinced he has seen Susanna in streets and bursts into the house, furious that she has been out without his permission - but he has misunderstood the true nature of her indiscretion. Gil's Secretary, Sante helps Susanna hide the evidence.

Smelling a distinctive odour Gil becomes convinced that his wife has been having an affair with a smoker. When he interrogates her she seems ready to admit the truth, suggesting that her transgression is quite trivial. Believing her to be about to confess to infidelity Gil explodes with rage and lays waste to the bedroom.

In an attempt to defuse the situation Susanna encourages him to go and cool off at his club. Her tender reassurances almost convince Gil of her innocence, but when she asks him to give her due warning before he returns he becomes wildly suspicious. He nevertheless agrees to leave, vowing under his breath to return imminently.

With Gil apparently out of the way Sante brings Susanna the necessary for her to satisfy her craving. Before she can light up there is a knock on the door. It is Gil demanding to be let in. Hiding the evidence (and Sante for good measure) Susanna unlocks the door. Gil ransacks the bedroom, trying to discover the hiding place of her supposed lover. When he fails to find anyone, he attempts to avoid humiliation by pretending he came back in search of his umbrella. Susanna points it out to him, and having reclaimed it Gil rushes out of the room.

Susanna's desperate need to smoke completely overwhelms any sense of discretion she has left and she immediately lights up and inhales deeply - sending her into ecstasies. Her sighs of satisfaction are misinterpreted by the persistent Gil who once again surprises her before realising his mistake.

Rather than objecting to her vice, he decides to join her in indulging it.

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**Zanetto**

Silvia, an escort, dreams of an innocent young man she has glimpsed in Florence who she fantasises will save her from the reality of her depressing life-style. She reflects on the irony that if he should ever meet him she would have to run away from him to protect the very innocence that she craves.

Zanetto, an itinerant musician, decides to spend the night on the terrace of Silvia's villa, apparently unaware of the owner's identity. When she wakes him he becomes instantly infatuated, declaring Silvia to be the substance of his dreams. Silvia likewise realises this is the young man she has been secretly longing for.

When Zanetto offers to move in with her, to entertain and adore her she is sorely tempted, but is convinced she will only corrupt him and feels compelled to reject his advances. Sensing her true feelings and frustrated by her rejection Zanetto threatens to seek consolation in the arms of the infamously beautiful Silvia, about whom he has heard so much.

Silvia is unsure whether this is a genuine threat, or if Zanetto knows perfectly well her identity and is testing her resolve. Feeling unworthy of his love she begs him not to seek out this Silvia, but to move on. She promises him that there is a perfect young woman waiting for him somewhere who will make him genuinely happy.

Resigned to her rejection and refusing her charity Zanetto asks only for a rose as a symbol of her affection. Silvia says that the moment the rose dies he will forget all

about her. Zanetto asks Silvia a last favour, to choose for him the next direction he should take in his journey. She points him away from Florence and into the dawn.

As he leaves Silvia realises that he has revived in her long-dead emotions and is grateful for the gift of tears.

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**Rita**

Rita runs a small hotel-pizzeria and she is happy that business is booming; but she has bad dreams.

She hasn't had much luck in life. Her first husband died in a shipwreck and then her house was burned down in a fire which destroyed her whole village. On the plus side, she has relocated to Florence and started a new business. Her first husband, Gasparo used to beat her, and now she has married again to Beppe who is docile as a lamb: she is the one who controls things in this new relationship with some well-timed blows. But when the down-trodden Beppe makes blunders she can't help longing to have her first husband back: it is clear she hasn't been able to entirely escape his malign influence.

As fate would have it, Gasparo did not die in the shipwreck but survived and built a new life in Canada. Believing Rita to have died in the fire he has returned to Italy in search of her death certificate, because he wants to remarry.

By an extraordinary coincidence he arrives at the very hotel managed by Rita. He asks Beppe for a glass of wine and a room for the

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night and proceeds to relate his life story, including how he used to make his first wife love him by beating her.

When Beppe realises this is Rita's first husband he sees the opportunity to escape from his unhappy relationship as by law Gasparo is still married to her, but Gasparo isn't keen to have her back. The two men agree to play Morra (a sort of Italian 'Rock, Paper, Scissors') to decide the outcome – the winner keeps Rita, the loser is free to go.

When this degenerates into arguments they decide to draw straws and Gasparo wins. Beppe celebrates his new found freedom.

While Beppe packs his bags Gasparo tries to use his old powers over Rita to persuade her to give him the only copy of their marriage certificate that survived the fire. Rita struggles to resist falling back into the role of victim and we sense her unhealthy obsession with Gasparo returning.

Beppe is on his way out when Gasparo asks him to provoke a fight and see what happens. Rather recklessly he agrees, perhaps because the power Rita holds over him means he isn't really sure he wants to leave. When Beppe challenges Gasparo as instructed, Gasparo pretends he has a damaged arm and refuses to fight.

The by now highly emotional Rita suddenly realises that the future with Gasparo could work out, imagining that with a damaged arm he can no longer beat her. Caught up in the enthusiasm of this dubious epiphany Rita gives the wedding certificate to Gasparo. Having got what he wants, he admits gleefully that he was deceiving them and that his arm is strong and ready to fight Beppe.

When Beppe overcomes his instinctive cowardice and finally stands up to Gasparo Rita's admiration for him is renewed. Beppe decides that he still loves Rita and will stay.

Taking his leave, Gasparo reminds Beppe that to control a partner and make them love you, one should beat them regularly. Rita makes it clear that neither of them has any intention of following this advice. She and Beppe swear that from now on their relationship will be defined by 'Concordia, Amor'.

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# Production team

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## Opera Department Students and Fellows

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### Assistant Conductors

*Zanetto & Il segreto di*

*Susanna:*

Toby Hession

*Rita & Il segreto di*

*Susanna:*

Josh Ridley

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### Repetiteurs

*Zanetto & Il segreto di*

*Susanna:*

Josh Ridley

*Rita & Il segreto di*

*Susanna:*

Toby Hession

Katie Wong

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### Subtitle operators

Toby Hession

Joshua Ridley

---

## Production Arts Students

---

### Production and Technical Management

---

#### Production Manager

Joshua Collins

---

#### Assistant Technical Manager

Jess Wilson

---

#### Production Assistants

Emily Robertson

Georgie Bottone

Eve Clayton

Ed Walters

---

## Stage Management

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### Stage Manager

Will Darby

---

### Deputy Stage Manager

Samuel Dawson

---

### ASM & Book Cover

Ross Carmichael

---

### Assistant Stage Managers

Kate Buxton

Miriam Houghton

Matthew Servant

Andrea Støier-

Anderson

Emma Peace

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### Construction

---

#### Construction Manager

Max Rodriguez-Thorp

---

#### Assistant Carpenters

Mary Deakes

Dani Diego

Rosie Roberts

---

#### Scenic Crew

Charlotte Cross

Robert Lynch

India Mason-Mills

---

#### Props

---

#### Props Co-ordinator

Rose Bailey

---

#### Prop Maker

Danielle Da Costa

---

## Assistant Prop Makers

Em Dethick-Jones

Allegra Totaro

Wainright

---

## Scenic Art

---

### Scenic Art

---

#### Co-ordinator

Fiona Newton

---

### Scenic Artist

Zoe Bridger

---

## Assistant Scenic Artists

Charlotte Cross

Chloe Rushbrook

Emily Nellis

---

## Sound

---

### Production Sound

---

#### Engineer / Broadcast

---

#### Sound Mixer

Sam Ferstenburg

---

### Sound Assistants

Samuel Levy

Dan Light

---

## Video

---

### Associate Video

---

#### Designer

Anya Urban

---

### Video Engineers

India Mason Mills

Jonathan Chan

---

### Video Operator

Emma Horne

---

## Video Assistants and Filming Production

Kate Stockwell

Anya Urban

Devon James-Bowen

Jonathan Chan

---

## Broadcast

---

### Camera Caller

Daniel Davis

Chloe Jones

---

### Broadcast Operator

Dan Light

---

### Live Camera Operator

Georgie Bottone

Eve Clayton

---

## Lighting

---

### Assistant Lighting

---

#### Designer

Rin Akiyama

---

### Chief Electrician

Aled Roberts

---

### Production Electrician

Finlay Anderson

---

### Lighting Programmers

Adi Currie

Guy Knox Holmes

---

## Costume

---

### Costume Supervisor

Poppy Harnett

---

### Costume Assistant/ Wardrobe Manager

Amy Hill

---

### Costume Assistants

Imogen Leather

Lucy Rodgers

Katherine Verbene



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**Additional Staff****Movement**

Victoria Newlyn

**Language coaches**

Emma Abbate

Emanuele Moris

**Subtitles**

*Il segreto di Susanna:*

Paul Hastie

*Zanetto:*

Simon Rees

*Rita:*

Clive Timms

**Staff Production  
Manager**

Simon Sturgess

**Stage Management**

Lucy Serjeant

**Construction**

Sam Stacey

**Props**

Scott James

**Scenic Art**

Danielle Mullins

**Lighting**

Jack Ryan

**Costume**

Sian Clare

**Wigs, Hair & Makeup**

Gemma Tyler

Danielle Johnally

**AV Technician**

John Duckett

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**Production****Photographer**

Mihaela Bodlovic

A listing of CVs  
for Guildhall School  
Final Year Production  
Arts students may be  
viewed on the School's  
website at **gsmd.  
ac.uk/finalyearpa**

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# Orchestra

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## Violin 1

Joonas Pekonen\*  
Imogen Brewer  
Paula Guerra  
Ines Soltwedel  
Anastasia Egorova  
Joana Correia  
Rodrigues  
Sophia Prodonova

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## Violin 2

Victoria Farrell-  
Reed\*  
Camille Said  
Annie-May Page  
Joanna Strembicka  
Andrew Molloy

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## Viola

James Flannery\*  
Sally Belcher  
Isobel Doncaster  
Ruby Bowler

---

## Cello

Benedict Swindells\*  
Evangeline Coplan  
Charlie Walker  
Klavs Jankevics

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## Double bass

Cole Morrison\*  
Eleanor Roberts  
Antonio Díaz  
Fernández

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## Flute

Karen Wong\*  
Imogen Davey  
(piccolo)  
Pauline Delamotte  
(piccolo)

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## Oboe

Charlotte Brenton\*  
(cor anglais)  
Catriona Lockhart

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## Clarinet

*Il segreto di Susanna*  
& *Rita*:  
Marian Bozhidarov\*  
Jemima Pickersgill  
*Zanetto*:  
Marian Bozhidarov\*  
Fred Bareham  
Jemima Pickersgill  
(bass clarinet)

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## Bassoon

Daria Phillips\*  
Verity Burcombe

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## Horn

*Il segreto di Susanna*:  
Alexander Harris\*  
Niamh Rodgers  
Frederike Schroeder-  
Rossell  
Joshua Pizzoferro  
*Zanetto*:  
David Sztankov\*  
Niamh Rodgers

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## *Rita*:

David Sztankov\*  
Frederike Schroeder-  
Rossell  
Alexander Harris

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## Trumpet

Samuel Rees\*  
Ted Riley

---

## Trombone

Jake Jones\*  
Joshua Barber

---

## Bass Trombone

Sam Clough

---

## Timpani

William Miles

---

## Percussion

Cameron Gorman\*  
Jonathan Akerman  
Engin Eskici

---

## Harp

*Il segreto di Susanna*:  
Caroline Breman  
*Zanetto*:  
Christopher Clarke

---

## Celeste

Katie Wong

---

## Ensembles, Programming & Instrument Manager

Phil Sizer

---

## Orchestral Librarian

Anthony Wilson

---

## Orchestra Stage Manager

Bill Bannerman

*\*denotes section  
principal*

*Names correct at time  
of going to press.*

September — December 2020

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# Staff biographies



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**Dominic Wheeler** conductor

**Training** Clare College, Cambridge (Organ Scholar); Royal College of Music (Opera Conducting Scholar); Liszt-Akademie, Budapest.

**Operatic credits** *Das Rheingold, Siegfried, War and Peace, The Trojans, The Turk in Italy*, English National Opera; *The Barber of Seville*, ENO and Opera North; *L'elisir d'amore*, ON; *Don Giovanni*, ON, Scottish Opera and Batignano Festival; *Alceste*, SO and Opera de Nice; *Manon*, New Zealand Opera; *A Midsummer Night's Dream*, Hungarian State Opera; *Il tabarro* and *Gianni Schicchi*, New National Theatre, Tokyo; *Curlew River*, Geidai Arts, Tokyo; *Echo and Narcissus* (Stuart Macrae), *Gentle Giant* (Stephen McNeff), ROH2 at the Linbury (both world premieres); *The Sofa/The Departure*, Maconchy, Independent Opera at Sadler's Wells; recordings for Chandos; *Pelléas et Mélisande* (shortlisted for RPS Opera award); productions for RAO, ETO, OHP, Chelsea Opera Group and Batignano Festival.

**Guildhall School productions** *Dido and Aeneas, La bella dormente nel bosco, The Angel Esmeralda* (world premiere), *A Midsummer Night's Dream, Così fan tutte, The Long Christmas Dinner, A Dinner Engagement, Dialogues des Carmélites, The Tale of Januarie* (world premiere), *Mavra and Iolanta, The Rape of Lucretia, The Cunning Peasant, The Adventures of Pinocchio, The Little Green Swallow* (UK premiere), *Le nozze di Figaro* and *Owen Wingrave* with the Banff Centre (Canadian premiere).

**Orchestral and choral credits** Philharmonia Orchestra, BBC Philharmonic Orchestra, RPO, BSO and Chorus, BBC Concert Orchestra, BBC Proms 2014, BBC Singers, ECO, London Mozart Players, Northern Sinfonia, City of London Sinfonia, Sinfonia Viva, Orchestre de l'Opera National de Bordeaux, Tokyo Mozart Players, EUYO, Hong Kong Sinfonietta.



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**Stephen Medcalf** director

**Training** Nottingham University; The London Drama Studio.

**Awards** Premio Abbiati; Irish Times Theatre Awards Best Opera Production 2013; International Opera Awards, Best Rediscovered Work 2013.

**Posts held** Resident Producer Guildhall School 1991–2004; Director of Productions ETO 1991–1997; Artistic Advisor Mid Wales Opera 1997–2001.

**Operatic credits** *Le nozze di Figaro*, Glyndebourne (televised and released on DVD); *Aida*, Royal Albert Hall (broadcast on Sky Arts); *The Queen of Spades*, La Scala; *Manon Lescaut*, Valencia, Parma, Bilbao; *Falstaff*, Teatro Farnese di Parma (released on DVD); *Die Zauberflöte*, Valencia, Parma, Ferrara, Cagliari (released on DVD); *A Village Romeo and Juliet*, *Aida*, *Carmen*, *Norma*, Cagliari; *Viva la Diva*, *The Burning Fiery Furnace*, *Tassilo*, *Death in Venice*, *Ariadne auf Naxos*, *Albert Herring*, Salzburg; *Die Entführung aus dem Serail*, Ancona, Palermo, Cagliari; *Il Pirata*, *The Saint of Bleecker Street*, Marseilles; *La finta giardiniera*, *Aida*, *The Count of Luxembourg*, *Rinaldo*, *The Land of Smiles*, Passau; *Il piccolo Marat*, *May Night*, *A Village Romeo and Juliet*, *Cristina Regina di Svezia*, *Herculanum*, Wexford Festival; *Hansel and Gretel*, *Un ballo in maschera*, *Die Walküre*, *Eugene Onegin*, *La fanciulla del West*, *Capriccio* and *The Magic Flute*, GPO; *Leonore*, *Orfeo ed Euridice*, *Maria di Roban*, *Luisa Miller*, *Roberto Devereux* and *Lucrezia Borgia*, Buxton Festival; *The Flying Dutchman*, ON; *The Turn of the Screw*, Kiev; *L'elisir d'amore*, Melbourne, Brisbane, Perth; *The Medium*, Bergen; *The Seraglio*, *The Marriage of Figaro*, *Rigoletto*, *Don Giovanni*, *The Magic Flute*, ETO.

**Guildhall School productions** *La vida breve*, *Betrothal in a Monastery*, *The Rape of Lucretia*, *L'assedio di Calais*, *Linda di Chamounix*, *La finta giardiniera*, *The Tsarina's Shoes*, *Il barbiere di Siviglia*, a triple bill of operas by Weill, Krenek and Ullman, *Gianni Schicchi*, *The Snowmaiden*, *Iolanta*, *Going into Shadows*, *Béatrice et Bénédicte*, *Susanna*, *Mignon*, *La rencontre imprévue*, *La Spinalba* and the British premiere of *Our Town* by Ned Rorem, *The Consul*.



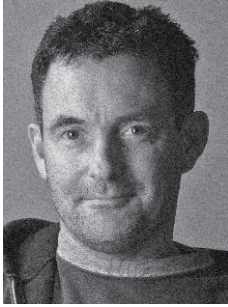
**Cordelia Chisholm** designer

**Training** English Literature, University of Cambridge; Motley Theatre Design Course.

**Awards** International Opera Awards nominee for best designer (2016).

**Operatic designs** *The Long Christmas Dinner, A Dinner Engagement, Ein Landartz, Phaedra*, Guildhall School; *Agreed*, Glyndebourne Opera; *Mala Vita, L'oracolo, Vanessa*, Wexford Festival Opera; *La traviata, The Queen of Spades*, Opera Holland Park; *Giulio Cesare, Dardanus*, English Touring Opera; *Rinaldo*, Estonian National Opera; *Der Graf von Luxemburg*, Landestheater Niederbayern; *Otello*, Opera pa Skaret; *Carmen*, Scottish Opera; *Hänsel und Gretel*, Opera North; *La finta giardiniera*, Den Norske Opera for Kunsthøgskolen in Oslo; *Faramondo, Alessandro*, Royal College of Music; *The Bartered Bride*, British Youth Opera; *Werther*, Les Azuriales Opera; *Falstaff, Rigoletto, Tosca*, Diva Opera; *Owen Wingrave, Le nozze di Figaro, La clemenza di Tito, Die Lustigen Weiber von Windsor, Die Zauberflöte, Phaedra, Ariadne auf Naxos* and *Così fan tutte*, Royal Conservatoire of Scotland.

**Costume designs** *Ariane, Alexandre bis, The Cooper, San Giovanni Battista*, Guildhall School; *Inés de Castro*, Scottish Opera; *Orlando, La Scala di Seta*, Independent Opera.



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**Simon Corder** lighting designer

**Training** Circus Ring Boy, University of Life.

**Operatic experience** *William Tell*, Victorian Opera; *La traviata*, Opera Holland Park; *Ariadne auf Naxos*, The Göteborg Opera, *Lucia di Lammermoor*, Opera Hedeland; productions for Angers Nantes Opera, Bergen National Opera, Buxton Festival, ENO, ETO, Göteborg Opera, Greek National Opera, La Scala, Milan, LA Opera, Opera Marseille, ON, Operosa Bulgaria, Operosa Serbia, ROH, RCS, SO, Teatro Colon, Buenos Aires, Teatro Regio, Parma, Teatro delle Muse Ancona, Teatro Lirico di Cagliari, Teatro Verdi di Pisa, WNO, Wexford Festival Opera and Xi'an Concert Hall.

**Guildhall School productions** *The Consul*, *The Beggar's Opera*, *The Little Green Swallow*, *Postcard from Morocco*, *The Snow Maiden*, *Susanna*, *Il tabarro*, *Gianni Schicchi*, *A Midsummer Night's Dream*, *Our Town*, *The Cooper*, *San Giovanni Battista*, Martinü double bill.

**Other lighting design credits** Theatrical productions at Bush Theatre, Lumiere & Son, Lyric Hammersmith, National Theatre Peter Hall Company, Royal Shakespeare Company and Royal Court Theatre; for dance companies such as Adventures in Motion Pictures, The Cholmondeleys and Featherstonehaughs, Stephen Koplowitz, Tanz-Forum Cologne, and Landestheater Linz; zoological projects at Natura Artis Magistra Amsterdam, Rabat Zoo, Taipei City Zoo, Twycross Zoo, Yerevan Zoo, Night Safari Singapore, Night Zoo Guangzhou and Feral Badgers Paignton Zoo.

**Installations** *The Bough Series*, London and Glasgow; *Winter Garden*, Lumiere Durham; *Standing Still* Sherwood Forest; *Cascade* Alnwick Garden; projections for Operama's stadium *Aida*, widely seen in Europe and South America.

Simon was nominated for an Olivier Award in 2004 and was honoured as a Knight of Illumination in 2017.



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**May Howard-Shigeno** assistant director

**Training** BA Technical Theatre Arts, Guildhall School.

**Professional experience** *Dido and Aeneas*, *La bella dormente nel bosco*, *The Angel Esmeralda*, Guildhall School; *The Magic Flute*, Wilton's Music Hall; *Mansfield Park*, Waterperry Opera Festival; *Hands Up Foundation* Gala, Cadogan Hall; *These Wondering Stones*, Barbican; *The Nutcracker*, The Royal Ballet.



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# Student biographies



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**Toby Hession** assistant conductor and répétiteur

**Training** Chetham's School of Music; BA (Music) and MPhil (Composition), Clare College, Cambridge; currently second year Repetiteur Course, Guildhall School.

**Scholarships** Goldsmiths' Scholarship; Help Musicians UK.

**Competitions** First Prize (2017) and Accompanist Prize (2019), Clare Song Competition.

**Courses** Georg Solti Accademia 2020.

**Operatic experience** assistant conductor and chorus master *Dido and Aeneas*, *La bella dormente nel bosco*; répétiteur *The Angel Esmeralda*, *Opera Scenes*, Guildhall School.



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**Josh Ridley** assistant conductor and répétiteur

**Training** BA (Music), University of Durham; currently Advanced Certificate Repetiteur Course, Guildhall School.

**Scholarships** The Jack Irons Repetiteur Scholarship; Guildhall Scholarship.

**Operatic experience** *La bella dormente nel bosco*, *The Angel Esmeralda*, *The Magic Flute*, *A Midsummer Night's Dream*, *Carmen*, *Mansfield Park*, Todd's *Alice's Adventures in Wonderland*, Guildhall School.



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**Rin Akiyama** assistant lighting designer

**Training** currently BA (Hons) Production Arts (Theatre Technology), Guildhall School.

**Scholarships** Jane Ades Ingenuity Scholarship; Guildhall Scholarship.

**Operatic experience** assistant lighting designer *Dido and Aeneas*, *La bella dormente nel bosco*; sound operator, video operator, costume assistant, lighting programmer *Red Velvet*, *Provok'd*, *Earthquakes in London*, *Opera Scenes*, Guildhall School.



**Olivia Boen** Countess Susanna (Il segreto di Susanna)

**Training** BMus, Oberlin Conservatory of Music; MPerf, Guildhall School; currently second year Guildhall School Opera Course studying with Samantha Malk.

**Scholarships** Walter Hyde Memorial Prize; Innholders' Scholarship; Tracy Chadwell Memorial Prize; The Frank Huntington Beebe Fund for Musicians grant recipient.

**Competitions** Winning Duo, London Song Festival British Art Song Competition 2019; Third Place, Hurn Court Opera Singing Competition 2019; Winner, Musicians Club of Women 2018; Second Place, North Shore Choral Society 2018.

**Operatic experience** Attendant/Second Woman *Dido and Aeneas*, Peaseblossom *A Midsummer Night's Dream*, Guildhall School; Erste Dame *Die Zauberflöte*, Die Stimme des Falken *Die Frau Ohne Schatten*, Verbier Festival; Alcina *Alcina*, Thérèse *Les Mamelles de Tirésias*, Oberlin Opera Theater; Laretta *Gianni Schicchi*, Norina *Don Pasquale*, Romilda *Serse*, Oberlin in Italy.



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**Siân Griffiths** Zanetto (Zanetto)

**Training** MMus (Distinction), Guildhall School; currently second year Guildhall School Opera Course studying with John Evans.

**Scholarships** Girdlers' Scholarship.

**Operatic experience** Cenerentola *La Cenerentola*, BYO; Mrs Kneebone (cover) *A Dinner Engagement*, Guildhall School; Puck *Oberon*, New Sussex Opera; excerpts from *La Clemenza di Tito*, *Iolanta*, *Giulio Cesare*, *The Cunning Little Vixen*, *Il viaggio a Reims*, *La Calisto*, *Les contes d'Hoffmann*, Guildhall School.



**Ella de Jongh** Silvia (Zanetto)

**Training** BMus (Hons), Royal Holloway, University of London; Extended Guildhall Artist Masters (MPerf), Guildhall School; currently second year Guildhall School Opera Course studying with Janice Chapman.

**Scholarships** Haberdasher's Opera Scholarship; Nicky Bird Scholarship.

**Competitions** Susan Longfield Memorial Prize 2019 Finalist.

**Operatic experience** *Cleaning Lady I'm Cleaning, I'm Cleaning*, Guildhall School Opera Makers; Alvarez Young Artist Chorus *The Bartered Bride*, Garsington Opera; Professor Barbenfouillis *A Trip To The Moon* (UK premiere), LSO / Sir Simon Rattle; First Lady *The Magic Flute* (reduced), Guildhall School; Witch *Hansel and Gretel*, Bedales' Music Festival; scenes from *Don Giovanni, Il tabarro, Der Rosenkavalier, La clemenza di Tito, Merry Wives of Windsor, Albert Herring* and *Gloriana*.



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**Adam Maxey** Count Gil (Il segreto di Susanna) / Pimp, Client (Zanetto)

**Training** BMus, Guildhall School; MPerf, RCM; currently second year Guildhall School Opera Course studying with John Evans.

**Scholarships** Dyers' Scholarship.

**Competitions** 2019 Kathleen Ferrier Award Finalist.

**Operatic experience** *L'ambasciatore/Il boscaiolo La bella dormente nel bosco, Melibeo La fedeltà premiata*, Guildhall School; *Le Roi* (cover) *Cendrillon* and *Ufficiale* (cover) *Il barbiere di Siviglia*, Glyndebourne Festival; *Don Magnifico Cenerentola*, BYO; *Figaro Le nozze di Figaro*, Arthur/Voice of the Cards/Officer 3 *The Lighthouse*, Peter Quince *A Midsummer Night's Dream*, RCM Opera Studio.



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**Katherine McIndoe** Countess Susanna (Il segreto di Susanna)

**Training** BMus (1st class Hons), New Zealand School of Music; MPerf (Distinction), Guildhall School; currently second year Guildhall School Opera Course studying with Yvonne Kenny.

**Scholarships** Elizabeth Sweeting Award; The Stella Currie Award; Kiwi Music Scholarship; Victoria League Scholarship for Singing, in conjunction with the Dame Kiri Te Kanawa Foundation; Patricia Pratt Scholarship (Kia Ora Foundation). Katherine is generously supported by Dame Kiri and the Kiri Te Kanawa Foundation.

**Operatic experience** Il principessa *La bella dormiente nel bosco*, Shepherdess *Venus and Adonis*, Guildhall School; Iolanta *Iolanta*, Les Azuriales Opera; Governess *The Turn of the Screw*, Barnes Music Festival; Fiordiligi *Così fan tutte*, Bloomsbury Opera; ensemble roles *Candide*, LSO; Sister Catherine *Dead Man Walking*, BBC SO; Tatyana *Eugene Onegin*, *Giulietta I Capuleti e i Montecchi*, Days Bay Opera; Second boy *The Magic Flute*, New Zealand Opera.



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**Thando Mjandana** Peppe (Rita) / Client (Zanetto)

**Training** University of Cape Town; Cape Town Opera; currently second year Guildhall School Opera Course studying with Adrian Thompson.

**Scholarships** Lesley Ferguson Scholarship; Oppenheimer Memorial Trust.

**Operatic experience** Nelson *Porgy and Bess*, ENO; *Il viaggio a Reims*, *La traviata*, *Le nozze di Figaro*, *Die Entführung aus dem Serail*, *Carmen*, *Rigoletto*, *Mandela Trilogy*, *Porgy and Bess*, Sibusiso Njeza's *Blood of Mine*, Angeliq Mouyis's *The Blue-Eyed Xhosa*, UCT; Tamino *Die Zauberflöte*, Cape Town Opera; Count Almaviva *Il barbiere di Siviglia*, Royal Opera House (Jette Parker Young Artists Summer Performance 2019).



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**Tom Mole** Count Gil (*Il segreto di Susanna*) / Pimp, Client (*Zanetto*)

**Training** BMus (1st class Hons), Guildhall School; currently second year Guildhall School Opera Course studying with John Evans.

**Scholarships** Carpenters' Company Henry Osborne Award Scholarship.

**Operatic experience** *Aeneas Dido and Aeneas*, Snug *A Midsummer Night's Dream*, Guildhall School; Count Horn *Un Ballo in Maschera*, OHP Young Artists 2019; Alidoro *La Cenerentola*, BYO.



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**Jessica Ouston** Zanetto (*Zanetto*)

**Training** Guildhall Artist Masters; currently second year Guildhall School Opera Course studying with John Evans.

**Scholarships** Baroness de Turckheim Scholarship; The Countess of Munster Musical Trust; Cross Trust; Baird Educational Trust; Michael James.

**Operatic experience** Leslie Tangleheart *Eintänzer*, Mère Jeanne (cover) *Dialogues des Carmelites*, Duchess (cover) *A Dinner Engagement*, Guildhall School; Fifth Spirit (cover) *Cendrillon*, chorus *Damnation de Faust*, *Die Zauberflöte* and *Rusalka*, Glyndebourne Festival Opera; excerpts from *Der Rosenkavalier*, *La clemenza di Tito* and *Iolanta*, Guildhall School.



**Laura Lolita Perešivana** Rita (Rita)

**Training** BMus (1 and 2), RAM; BMus (Hons), Guildhall School; currently second year Guildhall School Opera Course studying with Janice Chapman.

**Scholarships** Derek Butler Trust Scholarship; City of London Scholarship; Mercers' Scholarship.

**Competitions** Extraordinary Prize, Tenor Vinas International Singing Competition; Very Highly Commended, London Song Festival Schubert Prize.

**Operatic experience** The Princess *La bella dormente nel bosco*, Guildhall School; Zerlina *Don Giovanni*, BYO; Pamina *Die Zauberflöte*, Berlin Opera Academy; Lauletta *Gianni Schicchi*, The Latvian National Opera House; First Knaben *Die Zauberflöte*, The Lithuanian National Opera and Ballet Theatre; excerpts from *I Capuleti e i Montecchi*, *Manon*, *Carmen*, *Giulio Cesare*, *Il viaggio a Reims*, *The Rake's Progress*, *La bobème*, *Orpheus in the Underworld*, Guildhall School; Georg Solti Accademia 2020.



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**Chuma Sijeqa** Gaspar (Rita) / Client (Zanetto)

**Training** BTech (Vocal Arts), Tshwane University of Technology; currently second year Guildhall School Opera Course studying with Gary Coward.

**Scholarships** Bill Weston Scholarship; Alison Johnston Scholarship; City of London Scholarship; Les Azuriales Scholarship; Sarah Holford.

**Competitions** Second Prize, South African Voices Competition 2018; Joseph Karaviotis Prize, Les Azuriales International Singing Competition.

**Operatic experience** Il Re *La bella dormente nel bosco*, Guildhall School; Schaunard *La bobème*, Gasparo *Rita*, Gauteng Opera; Ensemble *Porgy and Bess*, ENO; Don Bartolo *Le nozze di Figaro*, New Generation Festival.



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**Brenton Spiteri** Peppe (Rita) / Sante (Il segreto di Susanna) / Client (Zanetto)

**Training** BA/BMus (Hons), University of Melbourne; currently second year Guildhall School Opera Course studying with Marcus van den Akker.

**Scholarships** Gwen Catley Scholarship (The Amar-Franses & Foster-Jenkins Trust); Marten Bequest Travelling Scholarship; Ian Potter Cultural Trust Award.

**Competitions** First Prize, Herald Sun Aria 2012.

**Operatic experience** Rinuccio *Gianni Schicchi*, Tamino *The Magic Flute*, Ernesto *Don Pasquale*, State Opera of South Australia; Soldato 1 and Mercurio, *L'incoronazione di Poppea*, Trac *Le Roi Carotte*, Opéra de Lyon; Telemaco *Il ritorno d'Ulisse in patria*, Mathan *Athalia*, Clotarco *Armida*, Pinchgut Opera; Roméo (cover) *Roméo et Juliette*, Almaviva *The Barber of Seville*, Schoolmaster *The Cunning Little Vixen*, Victorian Opera/Tasmanian Symphony Orchestra; Oscar *Oscar and Lucinda*, Ashley *Fly Away Peter*, Man *Notes from Underground*, Sydney Chamber Opera.



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**Katie Wong** repetiteur

**Training** Masters degree in Piano Accompaniment, Royal Academy of Music; BA (Music), Queens' College, University of Cambridge; currently Artist Diploma Repetiteur Course, Guildhall School.

**Courses** Performance Arts Lab 2020, British Youth Opera (online masterclass); Solti Peretti Repetiteur's Masterclass 2019, Georg Solti Academia; Academy of French Song and Opera 2018.

**Scholarships** Guildhall Scholarship; Help Musicians Sybil Tutton Opera Award.

**Operatic experience** *La bella dormiente nel bosco*, *La fedeltà premiata*, Guildhall School; *Così fan tutte*, *La finta giardinera*, Ryedale Festival; Double Bill: *Pacific Pleasures* (world premiere) and *Trouble in Tabiti*, Bloomsbury Opera; scenes from *The Cunning Little Vixen*, *Les contes d'Hoffmann*, *Don Giovanni*, *Carmen*, *Il Tabarro*, Guildhall School; scenes from *La bohème*, *Die Zauberflöte*, *Der Rosenkavalier*, *The Siren Song*, RAM.

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# Guildhall School Opera Course

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**Head of Opera Studies** Dominic Wheeler  
**Resident Producer** Martin Lloyd-Evans

The Opera Course offers an advanced level of vocal training and aspires to work at a professional standard. Training in stage techniques, musical coaching and language preparation are in the hands of experienced visiting staff who are active in the profession. In addition to the vocal, linguistic and dramatic training, the department mounts, in collaboration with the Production Arts Department, three full public productions each year and three programmes of operatic excerpts in a workshop setting.

The Opera Department also runs a course for a small number of repetiteurs who receive training and act as music staff for the productions. They then have the option to return as Repetiteur Fellows, who work as senior music staff on the productions and can receive further training in piano, singing or conducting, as well as taking on extra responsibilities in the Vocal Department. Smaller roles and chorus are performed by singers on the undergraduate and postgraduate Vocal Studies programmes.

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## MA in Opera Making and Writing

This Masters programme allows composers and writers to focus on how new opera is created, developed and performed. Part of an exciting partnership between Guildhall School and the **Royal Opera House**, the programme is led by **Julian Philips**, Head of Composition; **Stephen Plaice**, Writer-in-Residence; **Laura Bowler**, composition professor, and other visiting composers and writers.

Find out more at  
[gsm.d.ac.uk/operamaking](https://gsm.d.ac.uk/operamaking)



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## Recent Productions

November 2018

*Così fan tutte* Mozart

March 2019

*A Midsummer Night's Dream* Britten

June 2019

*Aminta e Fillide* Handel

*Venus and Adonis* Blow

November 2019

*La fedeltà premiata* Haydn

February 2020

*The Angel Esmeralda* (world premiere)

Liam Paterson/Pamela Carter

June 2020

*Dido and Aeneas* Purcell

*La bella dormiente nel bosco* Respighi



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# Guildhall School Production Arts Department

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## **Vice-Principal & Director of Production Arts**

Andy Lavender

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## **EA to the Vice-Principal & Director of Production Arts:**

Alison Masters  
C. Huntingford

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## **Head of Design Realisation**

Vanessa Cass

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## **Lecturer in Prop-Making**

Pat Shammon

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## **Lecturer in Construction Management**

Andy Wilson

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## **Lecturer in Scenic Construction**

Matthew Farley

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## **Design Realisation Assistants**

Emma Glitheroe  
Marta Zen

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## **Programme Leader: Production Arts, Pathway Leader: Stage Management & Costume, Lecturer in Stage Management**

Gill Allen

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## **Lecturers in Costume**

Sue Hudson  
Vanessa Lingham

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## **Costume Assistant/ Technician**

Manuela Ray-Alvarez

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## **Costume Supervisor/ Lecturer (fixed term)**

Kyriaki Bouska

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## **Lecturers in Stage Management**

Karen Kerr  
Caroline Moores

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## **Stage Management Assistant**

Kate Russell

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## **Programme Leader: Video Design for Live Performance, Pathway Leader: Theatre Technology, Lecturer in Sound**

Andy Taylor

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## **Lecturer in Stage Technology**

Sam Bull

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## **Lecturers in Lighting Technology & Design**

Jon Armstrong  
Nick Peel

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## **Lecturers in Video**

Pete Wallace  
Derek Richards

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## **Theatre Technology Assistant**

Ben Collins

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## **Associate Producer**

Stuart Calder

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## **Production Managers/ Lecturers in Production Management**

Julia Bermingham  
Rhian Jones  
Ben Wallace

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## **Programme Leader: MA CTPD, Lecturer in Production Management**

Rhian Jones

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## **Lecturer in Design**

Susannah Henry

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## **Guildhall Live Events**

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### **Creative Director**

Dan Shorten

---

### **Production Manager**

Clare Partington

---

### **Production Assistant**

Kim Nicholson

---

### **Account Director**

Kieron Tilley

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### **Technical Supervisor**

Richard Moores

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### **Performance Venues**

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### **Head of Performance Venues**

Charles Haines

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### **Performance Venues Supervisors**

Greg Borrell  
Anna Matthews  
Robin Pell-Walpole  
Daniel Whewell

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### **Performance Venues Administrator**

Rosie Carter

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### **Venues Technicians**

James Delamere  
Gauthier Gareau  
Shakeel Mohammed

Dean Simister  
Viktor Volaric-Horvat  
Paolo Carlotto  
Patrick O'Sullivan

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**Head of Production  
Arts & Drama  
Administration**

Gareth Higgins

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**Deputy Heads of  
Production Arts &  
Drama Administration**

Lynne Buckley  
(Admissions)  
Charlotte Hurt  
(Programmes)

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**Production Arts &  
Drama Administration  
Manager**

Ellen Paine (Records)

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**Production Arts &  
Drama Administration  
Officers**

Lisa Evans (Admissions)  
Willow Welch  
(Programmes)

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**Production Arts &  
Drama Administration  
Assistant**

Elena Clements

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**Cross Departmental  
Admissions Officer**

Mikel Aramendia

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**Guildhall School  
Recording & Audio  
Visual Department**

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**Head of Recording &  
Audio Visual**

Julian Hepple

---

**Project Lead & Editor**

Dylan Bate

---

**Network & Systems  
Manager**

Sam Ziajka

---

**Broadcast Audio &  
Video Engineer**

Johnny Quest

---

**Recording & Audio  
Visual Department**

Annie Smith  
Chloe Hesar  
Izziiee Jewell  
Mark Rainbow  
Mimi Hemchaoui

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# Production Arts

The Production Arts Department at Guildhall School has long been recognised as providing some of the most innovative theatre training in the UK and beyond. With the opening of Milton Court, the School boasts the best resources in the country, and amongst the best in the world.

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## **BA (Hons) Production Arts**

The teaching is practical and production based; students work on public productions with professional directors, designers and conductors participating in the creation of acclaimed dramas, musicals and operas. Depending on career aspirations, students select one of four pathways within the programme:

**Stage Management, Costume, Theatre Technology** (Lighting, Sound, Video and Automation) and **Design Realisation** (Scenic Art, Scenic Construction and Prop Making)

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## **BA (Hons) Video Design for Live Performance**

This is a dynamic and innovative new programme for students interested in the fast-changing and exciting world of digital video design and production. Students work on a range of projects with professional designers, programmers and animators, such as gallery installations, projection work for Guildhall productions and VJing at festivals and club nights.

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## **MA Collaborative Theatre Production and Design**

This one-year Masters programme aims to bring together early-career theatre practitioners to work together in creative teams on an exciting and varied array of theatre projects. It's open to a wide range of practitioners including designers, sound designers, lighting designers, production managers, stage managers and video designers.

For more information, please visit [gsmd.ac.uk/production\\_arts](https://gsmd.ac.uk/production_arts)

For any enquiries please email [productionarts@gsmd.ac.uk](mailto:productionarts@gsmd.ac.uk)

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Empower our students  
to light up stages  
and concert halls  
around the world

# PATRONS

Your support will safeguard the School's specialist training of international musicians, actors and production artists and provide expert masterclasses, strands of specialist teaching and the equipment essential to maintaining the Guildhall School as a world-leading conservatoire.

As a Patron you will be richly rewarded with performances across the breadth of the School's artistic disciplines. We invite you to witness artists in training and enjoy a fulfilling rapport with Guildhall staff, students and fellow supporters.

**For more information about becoming a Patron, please contact: Emily McNeillis, Development Officer (Individuals), [emily.mcneillis@gsmnd.ac.uk](mailto:emily.mcneillis@gsmnd.ac.uk)**